

# Nuisance Flows

Lauren Burrow



*Nuisance flows*

Lauren Burrow

13 - 31 March, 2019

tcb artInc

1 Wilkinson St, Brunswick

Vic, AUSTRALIA 3056

This exhibition is held on the unceded territory of the Wurundjeri peoples of the Kulin nations. I respect their Elders, past, present and future, and recognise the continuity of knowledge and practices that nurture Country and community.

In legal terminology objects are carried ‘in’ and not ‘by’ water.

*Nuisance flows* inverts social sculpture to the intimate scale of the individual. Social sculpture, not in the Beuysian sense of “life as a social sculpture that everyone helps to shape,” but rather the material etymologies of human chauvinism.

*Nuisance flows* figures excess as both substance and structure.

Intentionally vague, and concerned with pleasure, new sculptural works take the urban mythscape of the stormwater drain as a site to explore the irrational relationship between the primary capacity of materials and their incremental contributions (as excess) to larger material infrastructures.

### **List of works**

*Nuisance flows*, 2019. Eucalyptus resin, epoxy resin, residue from municipal stormwater grate, nail polish, steel brackets.

*Temper*, 2019. Tempered glass, eucalyptus resin.

*Bad moods, vagueness, reluctance to interpolate, deanthropomorphised mouth, antidepressed fish*, 2019. Cartridge paper, charcoal, toilet paper, PVA, permanent marker.

*Included in this publication are texts by Tristen Harwood, Aodhan Madden, and Isabel Mallet. These texts are intended to provide a sense of the work's dialogical milieu - writings of those who nourish and help sustain my own approach to sculpture as critical aesthetic practice.*

*Tristen Harwood compares the operation of a eucalyptus tree leaking resin, a material collected locally and used in the production of sculptures for Nuisance flows, to counterfactual memory; the human tendency to envision possible alternatives to life events that have already occurred.*

*Aodhan Madden floats in the exiguous uncertainty of going beyond entrenched boundaries or simply going beyond.*

*I encountered the final text, by Isabel Mallet, through our shared undertaking of graduate education at a college in the US. That institution's sewerage access panels are voids through which language is accessed as sculpture.*

*Thank you to the TCB artInc collective, special thanks to Amy and Spencer, and to Tristen, Aodhan and Isabel.*

*This work is supported by the Marten Bequest and Australia Council.*



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INTRODUCING **ONCE-A-DAY**

**Zoloft**<sup>TM</sup>  
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scored tablets



## GETS DEPRESSED PATIENTS BACK INTO THE MAINSTREAM

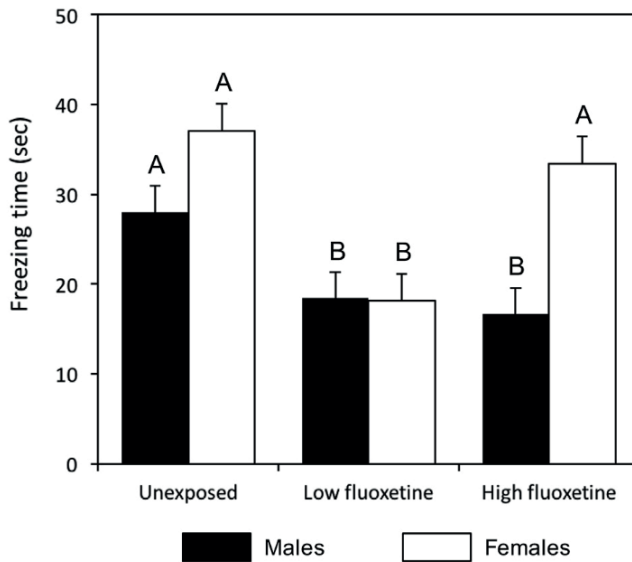
### ZOLOFT: A New Choice in Antidepressant Therapy

- A new selective serotonin reuptake inhibitor—chemically distinct from all other antidepressants
- Effective in the treatment of depression
- Once-daily dosing—can be taken in the morning or evening





Melbourne's platypuses are being exposed to high levels of anti-depressants. CSIRO



**Fig. 3.** Mean (+SE) freezing time (sec) over 1 min following a simulated predator strike for unexposed (males:  $n = 35$ ; females:  $n = 34$ ), low-fluoxetine (males:  $n = 33$ ; females:  $n = 33$ ) and high-fluoxetine (males:  $n = 35$ ; females:  $n = 34$ ) treatments. Treatments without letters in common are significantly different.

# The psychoactive pollutant fluoxetine co behaviour in fish<sup>☆</sup>

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*Gambusia holbrooki*

Pharmaceutical pollution



## ABSTRACT

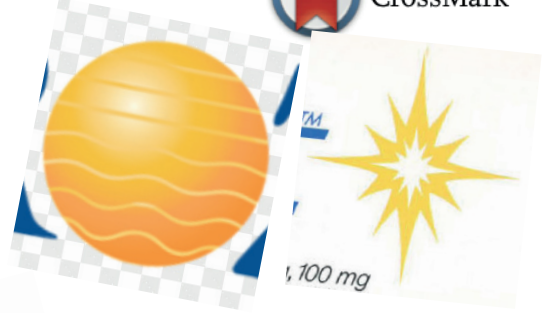
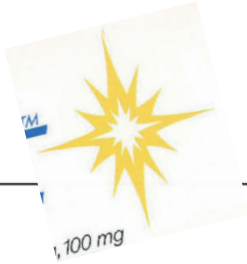
Pharmaceuticals are increas  
cerning are pharmaceutical p  
concentrations. One such co  
disrupt neurotransmission a  
has addressed the behaviou  
Here, we show that 28-day  
low surface water concentr  
antipredator behaviour in Ea  
at the lower dosage resulte  
predatory dragonfly nymph  
fluoxetine-exposed fish ent  
fluoxetine exposure reduc  
egy—following a simulated  
only at the lower dosage. To  
and sex-dependent shifts in  
ronmentally realistic concen  
organismal fitness.

# mpromises antipredator



ertram <sup>a</sup>, Phoebe J. Lewis <sup>c</sup>,  
Vong <sup>a</sup>

tralia



singly being detected in aquatic ecosystems worldwide. Particularly con-  
pollutants that can adversely impact exposed wildlife, even at extremely low  
ontaminant is the widely prescribed antidepressant fluoxetine, which can  
nd behavioural pathways in wildlife. Despite this, relatively limited research  
ral impacts of fluoxetine at ecologically realistic exposure concentrations.  
fluoxetine exposure at two ecologically relevant dosages—one representing  
ations and another representing high effluent flow concentrations—alters  
stern mosquitofish (*Gambusia holbrooki*). We found that fluoxetine exposure  
d in increased activity levels irrespective of the presence or absence of a  
(*Hemianax papuensis*). Additionally, irrespective of exposure concentration,  
ered the predator 'strike zone' more rapidly. In a separate experiment,  
ed mosquitofish freezing behaviour—a common antipredator strat-  
predator strike, although, in females, this reduction in behaviour was seen  
together, our findings suggest that fluoxetine can cause both non-monotonic  
behaviour. Further, they demonstrate that exposure to fluoxetine at envi-  
trations can alter antipredator behaviour, with important repercussions for

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## **borderline peripeteia**

tristen harwood

A tree leaking sap attempts to kill and wash out parasitic boring insects that have penetrated the surface of its limbs or trunk, excreting resin to rid itself of toxicity. The tree's red-gold viscosity hardens, as the fluid forms into amber crystals, a material memory that enforces an alternative to what has already occurred.

The infection warps the tree's exterior and interior thresholds. The insect makes hollows in the tree, charting an interior cartography of casual insolence, of infection and uninvited companionship. The tree floods its own shape back into the rivulets made by the insect, trying to recreate internal stasis, it clogs the arteries with viscous resin, simultaneously entrapping and dispelling the insects.

The glittering amber resin marks the uncertain and irregular boundaries of memory, the often irrational relation between surface and interior, simultaneously internalising and rejecting the infector. Sap leaks onto the tree's limbs and trunk, and after a few hours of air and sun exposure the resin crystallises on the tree's surface. The breached exterior of the tree is coated with the residue of an infected inside, it refuses and makes into refuse the boring insects. Unable to dispel the rupture, the slow-flowing sap coagulates, forming a blister that is a memory of infection.

Prosthetic blisters, composed of detritus, fallen leaves, discarded wrappers, used pill packets clot storm water grates. The cast iron drainage grate is a permeable shield, mediating

impervious surfaces, asphalt streets, parking lots, concrete pavements. The grate shelters municipal holes from rigid excretions, while glittering and glistening refuse – *think of oil slicked water flowing through grates* – is silently cast like an inverted memory.

Oozing sap and a grille are brought together through stasis, the slowing or refusal of permeation and flow, the accumulation of refuse, the refusal to disappear. The tree's resin hardens conjecturing the shape of its past as the grate gives a memory that is its own a human name.

Nuisance flows flood the gallery and the objects are set out to drift.







## **Flood spelling**

Aodhan Madden

Alarm happens when violence is walking towards you at a speed slow enough to convince you that it may not occur, at least to you.

Prayer happens when certain occurrences need or are prey to convincing, particularly to stop violence walking in.

Whether I can or cannot leave the house is dependent on the pairing of prayer and alarm, this testing whether what is interior corresponds to what is exterior, and if I can carefully move within the realm of the natural, or so I assume. Natural is just what is normal but is exterior no more and so is hard to see, no matter the weather, or the transparency of the glass. It doesn't have an appearance as such.



## **two-to-the-power-of-two-to-the-power-of-one-plus-one**

Isabel Mallet

Confined to this building, we scan the ground for openings, finding five.

Five circular panels of stainless steel about the size of a hand-span, each engraved with ten concentric circles.

Five digits one side. Ten Digits as a whole.

Two parts mixing in my two hands, kneading, working until consistency allows pushing into middle of panel, fingers flatten mixture print by print, filling one groove at a time until spread over the whole panel, covering its own fingerprint with hundreds of ours.

On the floor peeling off the mold, we listen to this perfectly concentric fingerprint that conceals the vessel, the network, the architectural hollow that is in permanent shadow (guts). Put a fingertip on this fingertip. Our ridges move over your ridges: it sounds. Receptor or erogenous zone. Orifice or neuron. Black hole or supernova. Spitting or swallowing. Action potential is above and below but who is receiving what? Whose receptors, whose fingertips? Who's fingering who? Who's feeling who?

In each one (of these five elements, phases, agents, movements, processes, planets, receptors, orifices, neurons) there are three screws. We take them out and pop the lid. Concealing the truth is darkness (and cobwebs) but we smell and feel the centre.

Each one a vessel, which is really a tube, a network of tubes, not a pot or a hole: a vessel. *Five vessels, cores, reaching for the centre, we know because the drill bit melts when we reach eight miles down, but we still have another 3,992 miles to go until we reach the - centre of what?*

Dendrochronology is time according to trees, time as a series of concentric tubes. The earth is not flat or tube-like but a flexing spheroid. The eight mile core sample came out and we laid it out, every step another million years. A Correlated History. *The annulus is the space in between concentric circles. Annulus, anus, Annus. That's time. Rings around a hole. Time is space and volume. Steps.* The first step reveals scraps of metal and plastic, nothing really, then for the next several millennia bits of broken pottery, a few steps, then finally some soil before the misery of agriculture, some chert flakes, cracked stones from campfires, a few more steps and we're underwater, then molluscs and brachiopods and echinoderms for lots and lots of steps. After 380 steps we see a spider (?!), we put down a survey pin. But we've seen plenty by then. We're not even an eighth of the the way there. It's getting hot.

We look at these five core samples, laid next to each other in parallel, *imagining an interpolated volume from these five sites* (elements, phases, agents, movements, processes, planets, receptors, orifices, neurons) *to the centre*, what are we seeing, hearing? Grumbling magma. Nearly a straight line, we guess. They are so close relative to the size of earth, at most twenty feet away. Why are they not placed further apart on the Earth? Hm.

[Exploding creates crossing creates splitting creates drilling creates (all this) crushing.]

The number five makes us turn our gaze from the centre - *us* - to the edge - *them*. WE SEE. We are seers, like Giordano Bruno on the rooftop smoking, concentricity disappears in a single moment. The volume is becoming something substantial, warped pentagram projecting toward the outer reaches, the distance between the five (sites, tombstones, elements, phases, agents, movements, processes, planets, receptors, orifices, neurons) becomes greater until it reaches the edge of the universe, unspeakable infinity, but here is nowhere; *you can't measure distance at the edge of the universe because it's not linear, you can't place a point, only an idea.*

So the volume of the five (sites, tombstones, elements, phases, agents, movements, processes, planets, receptors, orifices, neurons) dissolves (thankfully) and we're left with the place and space they are in now. Polyurethane accumulating in the concentric grooves. Dull blots compared to the infinite space of a page. But they are not dull, and a page is not infinite. It's a premonition. If you hang around long enough you'll see.



BAD MOODS  
VAGUENESS  
RELUCTANCE TO  
INTERPOLATE  
DEANTHROPOMORPHIC  
MOUTH ED  
ANTIDEPRESSED  
FISH







